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Musical Questions and Answers.

A BASIS TO ALL

MUSICAL INSTRUCTION

BY

ROBERT GOLDBECK.

4055.79

Expressly written for his Theory Classes.

CONTENTS.—Elements and rudimentary principles of Music and its Science.

NEW-YORK,
Published by J. SCHUBERTH & CO., 98 Spring Street,
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From 8042.89
21091
Feb. 12, 1877.

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HARVARD UNIVERSITY
MUSIC

G. B. Teubner, Printer, 10 Spruce St., New-York.

PREFACE.

Having found the Method of questions and answers the easiest and simplest by which to impart the elementary knowledge of music to the pupil, or better still, a *class* of pupils, I would offer this little book to those who would like to avail themselves of the same system, and so help to lay the foundation for such a knowledge of music, as alone can disclose to the student the manyfold beauties, hidden in the Harmonies of the Great Masters.

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Chapter 1.

Sound. Musical Sound.

Question 1.—What is Sound?

Answer.—Everything we perceive through the sense of hearing.

Qu. 2.—What do we perceive through the sense of hearing?

Answ.—Rapidly repeated vibrations of the air causing corresponding pulsations in the organ of hearing.

Qu. 3.—What is *Musical* Sound?

Answ.—A distinct sound, of determined height, produced when the vibrating air-waves are regular in their motion. They are in direct opposition to indistinct sound and incoherent noise, produced when the air-waves are irregular. The sounds of nature, thunder, the winds, waves &c. are indistinct.

Qu. 4.—Are indistinct sounds or sounds without any determined height excluded from Music?

Answ.—No! Indistinct sounds are capable of producing the most dramatic effect and are extensively used in orchestral music. In fact, a whole class of instruments exists to represent them.

Qu. 5.—Can you name some of these instruments?

Answ.—The long drum, the cymbals, the small drum, the Gong, the Triangle, &c.

Qu. 6.—How is the height of sound (generally called *pitch*) determined?

Answ.—By the number of air-vibrations in a given time; the smaller the number of vibrations in a given time, the lower the pitch —the larger the number of vibrations, the higher the pitch.

Qu. 7.—How many different sounds of determined height, practicable in our system of music, are there?

Answ.—The number of such sounds, when considered out of relation with each other, is infinite, but when brought into relation with each other and actually combined for the purpose of producing music, their number is (in our system) something more than one hundred, which again can be reduced to *twelve* of essential difference.

Qu. 8.—In speaking of sounds in musical relation to each other what more appropriate term can we substitute for the general term *sound?*

Answ.—We may use the term *tone* in all purely musical relations and the word *sound* as a general term for all we perceive through the organs of hearing.

Qu. 9.—How are all these tones classified or divided?

Answ.—Into equal octaves, each octave containing twelve tones, equal in distance from each other, so that each following octave, to commence by the lowest is nothing but a repetition of the former on a higher degree.

Chapter 2.

Division of Octaves.

Qu. 10.—How are the Octaves of the hundred tones classified?

Answ.—The lowest tones form the low Octave, the next higher, the Counter Octave; this is succeeded by the Great Octave; then the small Octave, the one lined Octave, two lined Octave, three lined Octave, four lined Octave, and lastly, the high Octave.

Qu. 11.—How can we practically employ this classification of Octaves?

Answ.—By fixing upon a standard tone, common to all musical instruments, which will permanently define the position of the whole range of Octaves and tones and thus allot to each tone its place, easily found by examining to what Octave it belongs.

Qu. 12.—Which tone shall be the standard tone?

Answ.—The central tone called C, making 522 vibrations per second, the standard lately fixed by the French and representing in our arrangement of Octaves the first tone of the one lined Octave, viz. the one lined C, or c.

Qu. 13.—Can you describe the Key-board of the Piano with its classification of octaves?

Answ.—The Piano (with its now general compass) has part of the low octave, the Counter octave, the Great, Small, one, two, three-lined and part of, sometimes even the whole of the four-lined octave; so that the lowest C on the Piano is called the counter C ($\overset{1}{\underset{1}{C}}$), the C above, the Great C (C), the next above the small C (c), then the one lined C (c) our adopted standard tone, then the two-lined C (c), three-lined C (c), and so on.

Chapter 3.

Degree and Semi-degree.

Qu. 14.—How can we properly classify the 12 tones contained in each octave?

Answ.—We recognize first the 7 original or natural tones, adopted in our system of Music and represented on the Piano by the seven white keys, counting from any C upwards. Then five intermediate tones, represented by the five black keys and contained within the limits of one octave.

Qu. 15.—Are all these tones of an equal kind?

Answ.—No! They are different in degree; some are *degrees* some *semi-degrees.*

Qu. 16.—What constitutes a degree and what a semi-degree?

Answ.—A degree containes two tones, each tone being a semi-degree. For instance, to illustrate this on the Piano, the distance from any key to the next, (black or white) forms a semi-degree and from any key to the second, or next but one, a whole degree or, simply, a degree. So from C to the next black key a semi-degree and from C to the next white key, a degree.

Qu. 17.—How do we call the seven original tones?

Answ.— Do, re, mi, fa, sol, la, si, the Italian syllables, or as a substitute in our language, C, D, E, F, G, A, B.

Qu. 18.—Can we now measure their distances from tone to tone?

Answ.—From C to D one degree, from D to E one degree, from E to F a semi-degree, from F to G one degree, G to A one degree, A to B one degree and B to the C of the next octave a semi-degree, so that from any C to the next higher C (being one octave) we count five degrees and two semi-degrees.

Qu. 19.—Can you give me the names of the five intermediate tones, the black keys on the Piano?

Answ.—Their names are derived from the seven original tones and when counting upwards are called C sharp (♯) D♯, F♯, G♯, A♯, each sharp taking its name from the tone a semi-degree below it. But when counting downwards, their names and character are changed and they are called B flat (♭) A♭, G♭, E♭ and D♭, each flat being derived from the tone a semi-degree above it.

Qu. 20.—Now name the 12 tones within the octave counting upwards.

Answ.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B—C.

Qu. 21.—And now the twelve tones counting downwards.

Answ.—C, B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭—C.

Intermission.—After the first 3 Chapters have been well studied by the pupil, it will be time to learn the notes of the Treble and Bass-clef, also to have some understanding of the C clef under its various forms, namely Soprano, Alto and Tenor clefs; the value of notes and rests, the influence of sharps and double sharps, flats, double flats and naturals; the application of the signature, the division of time and bars and the application of all this to the instrument the Pupil may be studying. For the sake of Completeness we give the following table, to be further explained and exemplified by the teacher.

T. O.

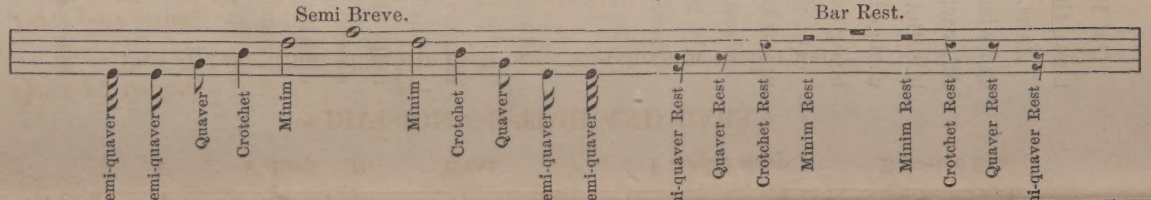
N.B.—The pupil already acquainted with what the table of musical notation contains, must not therefore neglect to study the foregoing chapters, as the subjects developed therein, may be new to him.

TABLE OF MUSICAL NOTATION.

Music is represented on paper by notes (𝅝 𝅗𝅥 ♩ ♪ 𝅘𝅥𝅯 etc.), which are placed on five straight lines and their spaces. These lines and spaces, collectively, have the name of *Staff*.

Brace.
Treble Clef.
Bass Clef.
Staff
Notes on the Lines.
e g b d f
g b d f a
Notes in the Spaces.
f a c e
a c e g
Notes above the Staff.
g a b c d e f g a
b c d e f g a b c
Notes below the Staff.
d c b a g f e d
f e d c b a g f

VALUE OF NOTES AND THEIR EQUIVALENT RESTS.



F F sharp. B B flat. F double sharp. B double flat.

* DIVISION OF TIME AND BARS.

1. *Two part Order.*
   $\frac{2}{4}$ — Two crotchet time, allows to each bar 2 crotchets or their value.
2. *Three part order.*
   $\frac{3}{2}$ — Three minim time, " " 3 minims " "
   $\frac{3}{4}$ — Three crotchet time, " " 3 crotchets, " "
   $\frac{3}{8}$ — Three quaver time, " " 3 quavers " "
3. *Four part Order.*
   $\frac{4}{4}$ (𝄴) or common time, " " 4 crotchets, " "
4. *Six part Order.*
   $\frac{6}{4}$ — Six crotchet time, " " 6 crotchets, " "
   $\frac{6}{8}$ — Six quaver time, " " 6 quavers, " "
5. *Nine part Order.*
   $\frac{9}{8}$ — Nine quaver time, " " 9 quavers, " "
6. *Twelve part Order.*
   $\frac{12}{8}$ —Twelve quaver time, " " 12 quavers, " "

* We give here the divisions of time most generally used; many more might be added—for instance, 2-2, two minim, and 2-1, two semibreve time; 4-2, four minim time; 5-4, five crotchet time, etc. etc.

Chapter 4.

Diatonic and Chromatic Scales.

Qu. 22.—What is a Scale?

Answ.—The regular succession of the 7 natural tones.

Qu. 23.—How many different kinds of Scales do we chiefly distinguish?

Answ,—Two: The diatonic and chromatic Scale.

Qu. 24.—When is a Scale called "Diatonic"?

Answ.—When it is formed of the 7 original tones only.

Qu. 25.—When is it called chromatic?

Answ.—When it is formed of all the tones, natural and intermediate.

Qu. 26.—What is the name of the first note of any Scale?

Answ.—The Tonic.

Qu. 27.—Of the second note?

Answ.—The discordant.

Qu. 28.—Of the third note?

Answ.—The Mediant.

Qu. 29.—The Fourth?

Answ.—The subdominant.

Qu. 30.—The Fifth?

Answ.—The dominant; or, when employed in distinction from the Subdominant, the Superdominant.

Qu. 31.—The name of the Sixth?

Answ.—The submediant.

Qu. 32.—And lastly the name of the seventh note?

Answ.—The leading tone.

Chapter 5.

Intervals.

Qu. 33.—What is an interval?

Answ.—The distance from one degree to any other.

Qu. 34.—How many intervals are there?

Answ.—First the intervals formed by the 7 original tones, viz: From the Tonic C to D *the Second;* from C to E *the Third;* from C to F *the Fourth;* C to G *the Fifth;* C to A *the Sixth;* C to B *the Seventh*, and C to C again, the Octave.

Qu. 35.—Are there any other intervals?

Answ.—By counting still higher, we would obtain the Ninth, Tenth, Eleventh, Twelfth etc.

Qu. 36.—Are all intervals of a same kind?

Answ.—No! They are divided into 4 Classes viz: Major, Minor, diminished and augmented.

Qu. 37.—What intervals are major?

Answ.—All those formed by the seven original tones, by counting, as before, from the Tonic only; so, from C to D, is a major Second; C to E, major Third; C to F, major Fourth etc.

Qu. 38.—How do we obtain minor intervals?

Answ.—In reducing major intervals by a semi-degree.

Qu. 39.—How do we obtain diminished intervals?

Answ.—In reducing minor ones by a semi-degree.

Qu. 40.—And how augmented intervals?

Answ.—By adding a semi-degree to any major interval.

Chapter 6.

Measurement of Intervals.

Qu. 41.—How can we measure intervals and determine their exact compass?

Answ.—By adopting the smallest interval as a standard measure. The smallest practical interval is a minor second, it being equal to a semi-degree.

Qu. 42.—Of how many semi-degrees does a major second consist?

Answ.—Of two!

Qu. 43.—Of how many a minor and major Third; minor and major Fourth; minor and major Fifth; minor and major Sixth; minor and major Seventh and lastly the octave?

Answ.—A minor and major Third of 3 and 4,
" " " " Fourth: 4 " 5,
" " " " Fifth: 6 " 7,
" " " " Sixth: 8 " 9,
" " " " Seventh: 10 " 11,
and lastly the octave of 12 semi-degrees.

Qu. 44.—What have we chiefly to avoid in changing intervals from major to minor, or major to diminished etc.?

Answ.—We must avoid substituting other tones for the original ones, forming the compass of the interval; because they would, instead of modifying the interval only, change it altogether. So if from C to E is a major Third, its minor 3^{d} will be C to E♭, and not C to D♯, which though on the Piano apparently the same minor Third, would only be an augmented second, for from C to D is unalterably a Second, no matter how many sharps or flats either of them may have.

Chapter 7.

Scales (Keys).

Qu. 45.—The seven original tones form, as we have learned, the diatonic scale and, its intervals being all major from the Tonic, it follows, that it is a major scale; we may add, that it is the normal type of it. How many major scales now are we able to form?

Answ.—We can form as many major scales as there are tones.

Qu. 46.—How many tones are there?

Answ.—Twelve, namely: The 7 original and 5 intermediate ones.

Qu. 47.—How many minor scales are we able to form?

Answ.—We can form as many minor as there are major scales, for each major scale has its minor scale, making altogether 24.

Qu. 48.—How do we distinguish a major from a minor scale?

Answ.—A major scale has major intervals only (in measuring from the first tone upwards) while the minor scale contains 2 minor intervals, viz: the $3^{\underline{d}}$ and $6^{\underline{th}}$.

Qu. 49.—What is the difference between the major scale formed by the 7 original tones and all the other major scales?

Answ.—The original major scale (C) contains neither sharps nor flats, while all the other scales contain one or more.

Qu. 50.—How can we construct all these different scales?

Answ.—We first chose a Tonic, G for instance, which becomes the foundation of the scale and gives it its name. We then add the 6 succeeding tones: A, B, C, D, E, F. Now we examine and compare their intervals with those formed by the 7 original tones, to which, in order to be correct, they have to correspond. This we find them to do with one exception. The interval from G to F

namely, in the new scale, contains only 10 semi-degrees, while the corresponding Seventh in the original scale, C to B, contains 11. We must therefore add a semi-degree to the Seventh G F, that is, place a sharp (♯) before the F, thus raising it a semi-degree.

Qu. 51.—Are the scales containing Flats constructed like those with sharps?

Answ.—Yes, but it must be remembered that instead of raising tones by sharps, they are lowered by flats.

Qu. 52.—How are minor Scales constructed?

Answ.—We first construct a major scale and then simply reduce the 3^{d} and 6th tone from the Tonic by a semi-degree, according to the principle laid down in Answ. 48.

Chapter 8.

Enharmonic Scales.

Qu. 53.—Are there any scales besides the major and minor?

Answ.—Yes! Enharmonic Scales.

Qu. 54.—What are enharmonic Scales?

Answ.—Enharmonic Scales are the result of the temperament adopted in our musical System.

Qu. 55.—As the explanation of this Temperament would unnecessarily interrupt our subject, we now merely ask you to give us a description of the enharmonic scales, as they are?

Answ.—Any two scales, of different name, but the same pitch, as for instance F♯ and G♭ or C♯ and D♭, are called enharmonic.

Qu. 56.—Are there not also enharmonic *tones* and *intervals?*

Answ.—Yes! B♭ and A♯ for instance, or G♯ and A♭ are enharmonic tones and F♯—A♯ and G♭ to B♭ for instance, are enharmonic (Thirds) intervals.

Chapter 9.

Relationship of the Scales.

Major Scales.

Qu. 57.—Having now considered the structure of the scales, we will ask whether they exist independently of each other, or whether they are connected through relationship?

Answ.—They are united by internal and external bonds; the latter alone will occupy us now. This external relationship may be near or distant, according to the number of tones, they may have in common. In comparing C Major with G Major for instance, we find them to have 6 tones in common and differ in one only, namely F; C Major has F, G Major F♯.

Qu. 58.—How can we classify their near or distant relationships?

Answ.—Scales differing in one tone only will be related in the first degree, those differing in two tones, in the second degree, and so on.

Qu. 59.—Having now established the principle of their relationship, let us enumerate the 12 Major scales in their proper order?

Answ.—1. C major.—2. G major—1 sharp.—3. D major—2 sharps.—4. A major—3 sharps.—5. E major—4 sharps.—6. B major—5 sharps.—7. F♯ major—6 sharps.—8. C♯ major—7 sharps.—9. G♯ major—8 sharps.—10. D♯ major—9 sharps.—11. A♯ major—10 sharps.—12. E♯ major—11 sharps.

Qu. 60.—Name the same scales with flats instead of sharps?

Answ.—1. C major.—2. F major—1 flat.—3. B♭ major—2 flats—4. E♭ major—3 flats.—5. A♭ major—4 flats.—6. D♭ major—5 flats.—7. G♭ major—6 flats.—8. C♭ major—7 flats.—9. F♭ major

—8 flats. — 10. B𝄫 major—9 flats. — 11. E𝄫 major—10 flats.— 12. A𝄫 major—11 flats.

Qu. 61.—Is there no way of avoiding the two numerous sharps and flats?

Answ.—Yes! In comparing the sharp scales with the flat ones, we find that they are enharmonically the same and that we can consequently dispense with all those, having more than six sharps or flats and thus retain only having the least number of sharps or flats possible. We will now put the sharps in juxtaposition to the flats and then decide which to remove.

C, G, D, A, E, B, F♯, C♯, G♯, D♯, A♯, E♯,
A♭♭, E♭♭, B♭♭, F♭, C♭, G♭, D♭, A♭, E♭, B♭, F, C.

Here the same series with the unnecessary sharps and flats in parenthesis:

C, G, D, A, E, B, F♯, (C♯), (G♯), (♯D), (A♯), (F♯),
(A♭♭), (E♭♭), (B♭♭), (F♭), (C♭), G♭, D♭, A♭, E♭, B♭, F, C.

We see that we have 13 different scales left, after having removed all superfluous sharps and flats; one more therefore must be struck out and that either F♯ with 6 sharps or G♭ with 6 flats. Their number of sharps and flats being equal, it remains optional (and in different cases a question of convenience) which to remove. For the present we will strike out G♭, and we now obtain the following series, viz:

C, G, D, A, E, B, F♯, D♭, A♭, E♭, B♭, F.

Chapter 10.

Circle of Fifths. Relationship of the minor scales.

Qu. 62.—In what order of interval do the scales, thus classified, prove to succeed each other?

Answ.—The interval from one Scale to the next in succession is always a major Fifth, thus forming from C Major, through all the scales, to C back again, a complete "Circle of Fifths."

Qu. 63.—But there seems to occur a discrepancy in the order of Fifths, namely from F♯ to D♭, they forming a diminished Sixth?

Answ.—The discrepancy arises from the enharmonic change from sharps to flats; had we continued to employ sharps only, D♭ would have been C♯ (F♯ to C♯ a major Fifth), A♭, G♯ &c. So on the other hand, had we drawn our circle of Fifths downwards with the aid of flats alone no discrepancy would have arisen, but as already mentioned, we prefer, for the sake of convenience, to sacrifice those scales, the signatures of which exceed the number of 6 sharps or flats.

Qu. 64.—How are the minor scales linked together?

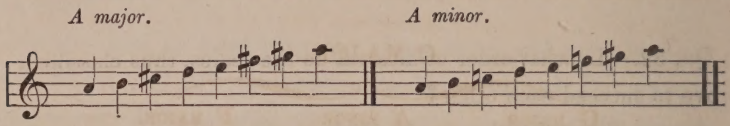
Answ.—Like the major, by the circle of Fifths.

Chapter 11.

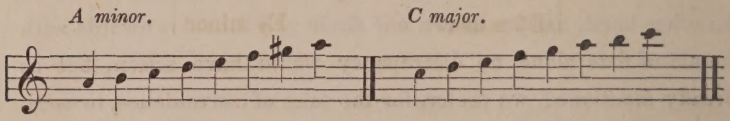
Relationship of the Major with the Minor Scales.

Qu. 65.—Having established the relationship of the Major and Minor Scales separately, let us inquire, whether they again are related among themselves?

Answ.—Various links exist between the major and minor scales; each minor scale is, first of all, derived from its own major (A minor for instance from A major:)



in, as we already know, reducing the third and sixth tone of the Major Scale by a semi-degree. A major has, as above, 3 sharps; a minor only one, namely G♯. By comparing the two now, we find them to differ in two tones; one having C♯ and F♯, the other C and F natural. According to our principle, laid down in answer 57, they are consequently related in the second degree; but if we compare A minor with C major,



we find them to be related in the first degree, for they differ in one tone only. For this reason we shall accept that A minor*) is the relative of C major, though originally derived from A major. We may now lay down the rule, that the relative minor of each major is to be found 3 semi-degrees, that is, a minor third, below the major.

Qu. 66.—What signature do the minor scales bear?

Answ. –The signature of the major scale related to it in the first degree, that is to say, its "*relative major scale*" or key.

NB. We annex a complete table of the scales.

*) A minor, like all other minor scales, is a mixture of 2 major scales which, neutralizing each others force, gives to the minor mode its peculiar character.

TABLE OF MAJOR AND MINOR SCALES.

C MAJOR.

G MAJOR.	A MINOR.	F MAJOR.	
D major	E minor.	D minor	B♭ major.
A major	B minor.	G minor	E♭ major.
E major	F♯ minor.	C minor	A♭ major.
B major	C♯ minor.	F minor	D♭ major.
F♯ major	C♯ minor.	B♭ minor	G♭ major.
	D♯ minor.	E♭ minor	

Chapter 12.

Tonic. Discordant. Mediant. Subdominant. Dominant. Submediant. Leading Tone.

Qu. 67.—Why is the first note of the scale called "Tonic?"

Answ.—Because it is the foundation tone of the scale, its pivotal note, to which Melodie and Harmony finally revert.

Qu. 68.—Why the second "Discordant"?

Answ.—Because, unless musically combined with other chords, it forms a discord, when sounded with the Tonic.

Qu. 69.—Why the third "Mediant"?

Answ.—Because it is the medium of uniting the Tonic and Dominant to a complete chord.

Qu. 70.—Why the fourth Subdominant?

Answ.—Because, leading on the circle of fifths with flats, it becomes one of the chief sources of modulation (Change of Harmony).

Qu. 71.—Why the fifth dominant?

Answ.—As the subdominant leads on the circle of fifths with flats, so the Dominant the circle of fifths with sharps, and thus in fact becomes the governing tone of the scale.

Qu. 72.—Why the sixth submediant?

Answ.—As the Mediant unites the Tonic and Dominant to a complete chord, so the submediant the Tonic and subdominant.

Qu. 73.—Why is the seventh called the leading Tone?

Answ.—Because being one semi-degree only from the Tonic, it has a strong tendency to dissolve itself into it.

Qu. 74.—We may now ask the final question: What is a Chord?

Answ.—The uniting of at least three tones (as for instance Tonic, Mediant, Dominant) into a whole, according to principles of art. This is the first step into the great world of

HARMONY.

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